The Royal Academy of Music Magazine

No. 234 Spring 1984

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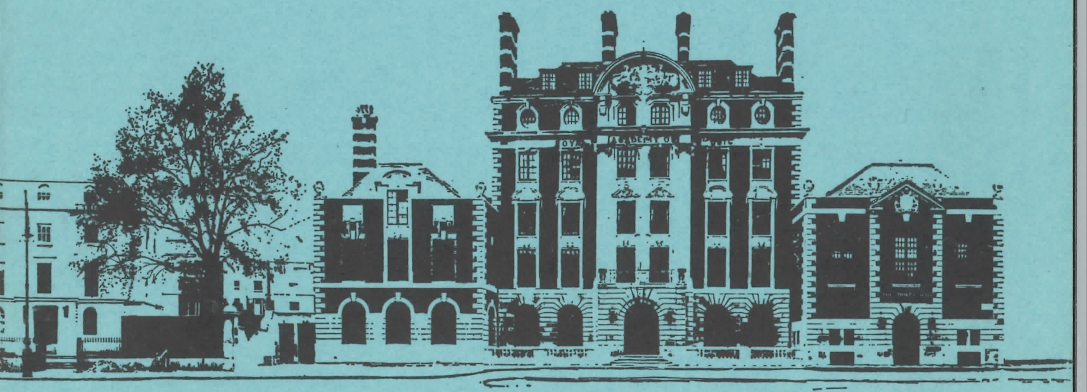

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The Royal Academy of Music Magazine

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Editor Robin Golding

No. 234 Spring 1984

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Editorial

Late in appearing it may be (and I apologise for this) but at least the *Magazine* is still alive, despite the withdrawal, last July, of financial support from the Students' Union. That at least two of its readers believe in its value is proved by the eloquent letters from Alexander Kelly and George Biddlecombe (see pages 16–17). The views of other readers would be welcome.

The Academy's external fabric underwent long-overdue restoration and cleaning between July and October, financed by funds specifically allocated for this purpose by the Department of Education and Science; it is hoped that during the next two years or so the interior of the Duke's Hall will be thoroughly renovated, with a view to improving the acoustics, the platform and backstage facilities, and the heating.

Two anonymous gifts have recently been received: one of £15,000 from someone who was a student 'many years ago' and who gives the sum 'on behalf of my husband and myself, towards the Students' Aid Fund, as we realise what excellent work it does for talented students'; and one of £5,000, which has been used to buy the BBC Music Library's Orchestral Catalogue, and Baroque instruments to enhance the study of Early Music.

By the time this issue appears, the Academy will have paid tribute to the distinguished Polish composer Witold Lutosławski (who was born in 1913 and was elected Hon RAM in 1976) in a 'Festival Week' (26–30 March) during which several of his major works (as well as music by his compatriots and contemporaries) will be performed and during which the composer will visit the Academy to speak about his life and work, hold a string quartet master-class, and rehearse and conduct his own *Livre pour orchestre* (1968) with the Symphony Orchestra. A full account will appear in the next issue. This event may be regarded as an extension and adaptation of the 'Composer of the Term' scheme initiated by the late Principal, Sir Anthony Lewis, in 1975; it will have a parallel next year (25 February–1 March), when the Academy will honour Sir Michael Tippett in similar fashion.

Committees are an inescapable and proliferating feature of modern professional life, and the Academy has its share of them. Their usefulness is not in question; what is deplorable is that they seem to have become, if not a breeding-ground at least an incubator, of a jargon in which made-up words replace sound, honest English: 'take on board' (adopt), 'spin-off' (result), and 'knock-on effect' (consequence) are three of the nastier examples; others (whose precise meaning the reader may guess for himself) are 'ongoing', 'mileage', 'pilot-scheme', 'back-up', 'feed-back', 'cost-effective'; and 'no-growth-situation'—which latter has a grim, ironic truth about it. No prizes are offered for further examples.

Practice, Music-making and Education

Peter Norris

Practising is a bad habit. (Kreisler)
As far as my knowledge goes nothing has ever grown from the exterior to the interior. The interior is the basis for understanding. There is the desire, the force, the gift. (Schnabel)

These two statements, as I understand them, are closely related to my following proposition: that there are two serious threats to the development of the natural learning process in students of any age and at any stage in their studies: *Practice* (in so far as it is routine and mechanical instead of a fresh act of the imagination) and the *Teacher* (in so far as one is 'being taught' instead of learning).

Ideally, almost all practising (Schnabel would only speak of 'making music'), like most teaching, should be concerned with 'the awakening and cultivation of the artistic conscience' of the individual (Shaw). Independence of external authorities (whether in the form of a teacher, a gramophone record, a metronome, a tradition, 'style', or a school of thought) is as essential as is contact with those same forms of authority. The following quotation, though directed specifically at students of singing, can be freely applied to all performers. 'There is no use in getting other people to listen to him; he must learn to listen to himself with his whole soul until his ear has grown sensitive to minute shades of intonation and pronunciation—until he cannot go wrong without literally hurting himself. This cultivation of the ear never stops' (Shaw). Unfortunately, in too many cases it hardly starts! The biggest responsibility of a teacher is to encourage and insist on the pupil's teaching himself from the very beginning of the first lesson. It was in this connection that Nadia Boulanger said that the ideal teacher would merely sit in the room reading a newspaper (though I should add I never saw her put this into practice!).

The trouble is that it is so much easier for both teacher and pupil if the teacher points out all the faults and demonstrates how the music 'should go', especially when time is short. The long-term effect is usually like that of a drug, and the pupil soon subconsciously comes to depend too much on this outside source for correction, stimulation, inspiration and ideas. Another easy habit for the teacher to fall into is to repeat, endlessly, week after week, the same advice, both teacher and pupil knowing inside themselves that it will not be heeded.

It is very dangerous to allow a single mistake in rhythm, phrasing, articulation, intonation or, generally, in technique to pass during practice time. The more this happens the more ingrained will the faults become, but also, what is far worse, the more numbed and anaesthetised will the self-critical faculty become. Correspondingly, the remedy ('to listen to oneself with one's whole soul' coupled with a certain pride in one's independence), simple though it is, will probably seem more difficult. Most people are not sufficiently aware of the enormous potential of the mind and will-power, of how rewarding it is to take responsibility for their own actions, and they tend to accept passively the insult and boredom of having to be told the same thing over and over again. Once they realised the truth they would not put up with it for a second longer, but would take charge of themselves. Naturally, no-one is perfect, but being told once should be enough, provided one truly understands the correction. Faults will frequently be excused as accidents but when an 'accident' happens more than once it is well on the way to becoming a habit. All too often a lot of time is spent on the assiduous practice of mistakes, including false starts and nervous stuttering and stumbling. Leschetitzky used to say 'Think twice, play once' (instead of not pausing to think and playing badly many times).

Another important aspect of practice, especially in the early stages of studying a composition for the first time, is the scrupulous observance (through understanding) of what the composer has written: blind, or rather, deaf obedience is intolerable. I remember hearing Maria Callas in an interview some years ago describe how she always began the study of a new role

with minute attention to every musical detail, only in later stages allowing her dramatic imagination to be free on that firm basis.

I asked the late Glenn Gould in the mid-1950s (he was then in his twenties) how much practice he liked to do each day. His answer surprised me: 'About four hours—one hour at the piano and three away from it!'. In the course of our conversation, which lasted an hour or so, he broke off several times to 'practise' Bach's *Italian Concerto*, which he was about to play live on television. The practice consisted in walking around humming, singing and gesticulating with great intensity. (In later years I believe he did not even have a piano in his home but just performed when the occasion arose.) I have never come across any great performer who was not able to translate his feelings about a phrase into gesture, or to communicate them vividly through his voice. The point is that, freed from the constraints of the instrument, one can concentrate exclusively on the music, clarifying and dramatising one's reactions to it and generally reinforcing the artistic image. This can have a far more immediate and profound effect on overcoming technical difficulties than any number of hours performing purely physical exercises in an artistic vacuum. Students are often highly self-conscious and timid in this respect, but until shyness is overcome they will limit themselves, both in conception and execution. If necessary, one can imagine that one is a conductor in front of an orchestra who, in a rehearsal, has to communicate his intentions to the players through voice and gesture alone. In the process, one also communicates to oneself (and thus intensifies) what one feels.

It is the ever-changing and ever-increasing demands of the imagination which permit (and should stimulate) one to acquire a meaningful technique. Schnabel referred to the misconception 'that so-called exercises, daily finger-hand-arm training for hours (and undisturbed by the interference of musical intentions), are indispensable for the acquisition and preservation of technique . . . To project music, the technique employed has to be a technique which from the outset is used exclusively in the service of this projection'.

There have been many artists who, like Schnabel, have been bored by exercises and scales and have not felt the need for them. Others, like Menuhin, are endlessly fascinated by the challenge of achieving the maximum of efficiency with the minimum of effort, and find that the best way to meet this challenge is by means of exercises. Which side one leans towards is largely a matter of the physical and psychological make-up of the individual. Exercises (as opposed to many studies) allow one to concentrate on the purely physical sensations of playing an instrument without demanding any emotional response or involvement. (This is at the same time their great advantage and their great danger.) One can be intensely aware of minute and subtle physical adjustments, of minimal and maximal effort-levels and one can develop strength, suppleness, agility and independence of hands and fingers, all of which can be highly pleasurable. However, even exercises should be approached from musical need and with care and attention to the quality of sound. It was one of Nadia Boulanger's most passionately held convictions that *every note* a musician played, whether in a harmony exercise or in a great masterpiece, should be played with love, care and intention. I well remember how upset it used to make her during her visits to the School, to hear some student

soullessly rushing through or banging out cadences or harmony exercises. She felt it was a sin against music and against oneself to play anything with indifference—in fact not to be entirely present and involved in whatever one was doing. She would have agreed with Swift's exhortation; 'May you live all the hours of your life!'. Her own playing, whether of simple cadences or of great music, was a uniquely wonderful example of that endless capacity for listening and hearing anew which few fully realise but all can cultivate. Freshness of approach also involves the realisation that there is never one way only of imagining the whole or any part of a composition. Spontaneity is an essential ingredient of both practice and performance, but only when it is the result of really open listening and not of feeling obliged to 'do something different'.

'I like music that can be played slowly' (Stravinsky). Playing music slowly should be one of the greatest pleasures possible to a musician. It is a chance to intensify one's experience of music, to deepen one's understanding of and pleasure in a chord, a progression, a phrase, an interval, or melodic line. Once these have been individually and fully savoured, there will always remain traces of the new experience when the music is played in a faster tempo.

Metronomes, though by no means essential, are, like homoeopathic remedies, useful in small doses. The metronome can never give anyone a sense of rhythm but it can reveal weaknesses and unintended fluctuations of tempo. What is really needed is the development of a reliable inner pulse, secure enough to be flexible according to the demands of the music and of other performers. When this pulse is only intermittently detectable in someone, it can usually be brought to the surface and strengthened by means of their vigorous counting out loud when playing an instrument—especially during sight-reading, when no difficulty, surprise or stumbling should be allowed to stop the relentless pulse. Once this audible beat can be maintained through all obstacles the pulse can then be counted silently and, finally, merely felt automatically (until an emergency arises). Some people have a naturally strong pulse, but those who have not can all develop it dramatically if only they have the determination.

In an article of this nature and limited length it is inevitable that many important aspects are only briefly touched on, slightly distorted, or even left out altogether. With this in mind I would now like to mention several miscellaneous points.

What Ibsen said of dramatists is also true of teachers—that their job is not to answer questions but merely to ask them. Although asking the right question at the right time is a vital and demanding aspect of teaching, it may nevertheless be necessary in certain cases to impose something on a pupil or to give firm guidance.

One of the most stimulating things about contact with other musicians (whether in the form of lessons, master-classes, or rehearsal, performance or discussion) is the discovery of what it is about music that absorbs and fascinates them. It is seeing how other minds work (rather than copying the conclusions they reach) which can lead to a greater openness in oneself towards music.

All too often adults, and especially teachers, make unnecessary allowances for a child's age. Consequently, not only do they not

demand enough but they *give too much*. There is a great difference between drawing someone's attention to things and force-feeding them (however gently), between expressing opinions and imposing them. It is important for a teacher to have an unshakeable faith in the extraordinary potential of the human spirit at any age, both for creative insight and for self-criticism.

A popular misconception, which leads to much wasted practice-time, is that poor intonation and rhythmic or tonal unevenness are basically the result of physical faults or weaknesses, rather than of a careless or an untrained ear. A ruthlessly demanding ear and strong musical intentions are essential prerequisites for any meaningful technical work and development.

Broadly speaking, some musicians seem to have approached music through their instrument. Others (and it is these who have always moved me most deeply) approach their instrument through music. It is from this second point of view that I have written this article.

To conclude, I would say that if the major part of one's practice is not a deeply satisfying experience, a continuous exploration of oneself and one's relation to music and one's instrument, then there must be something fundamentally wrong with it. It is important to feel that something positive is being achieved at any and every particular moment, which may need great variety and flexibility of approach. Above all one must be in love with the raw materials of music (single notes, intervals, chords, melodic shapes, cadences) just as the sculptor must surely be excited by the feel and possibilities of unformed marble or clay.

One cannot *force* oneself to listen with full attention but one can *allow* oneself to be totally captivated. Whether tuning a violin alone or performing a masterpiece in public, the musician must listen 'with his whole soul', with enjoyment and with a deep sense of privilege. The purpose of practice should firstly be to clarify one's understanding, intentions and execution, and only secondly (by a long way) to prepare for a particular concert. If, as Shaw suggests, 'Happiness and Beauty are by-products', then so too are concerts: the by-products of stimulating and rewarding hours and years of fruitful work and study, of discovery and experiment—in short, of practice.

I cannot believe that any idea in this article is an impractical and unattainable ideal. Those daunted by the apparent magnitude of the required change of attitude should remember the Chinese proverb: 'The longest journey starts with the first step'.

There follows a selection of quotations which I have found useful over the years, not as whole truths or commands from infallible authorities, but as aids to clarifying those questions, feelings and thoughts which have arisen and continue to arise in the course of my own musical and teaching experience.

Routine

Furtwängler: *There is one arch-enemy to fight: routine . . . routine with its loveless mediocrity and its treacherous perfection.*

Beethoven: *Habit may depreciate the most brilliant talents.*

Artur Rubinstein: *Many artists learn a piece and then put it in their pocket—from then on they play only from the pocket and not from the heart.*

Gertrude Stein: *Anything one is remembering is a repetition, but existing as a human being, that is being, listening and hearing, is never repetition.*

Bernard Shaw wrote in 1889 that Bayreuth was already becoming: *A temple of dead traditions instead of an arena for live impulses.*

Artur Schnabel: *Tradition too often means a collection of bad habits.*

Joseph Conrad: *It is only through an unremitting never-discouraged care for the shape and ring of sentences that the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of words; of the old, old words, worn, defaced by ages of careless usage.*

Bernard Shaw (Rules for Directors): *The danger is that as the players can now utter their words without thinking, they will catch one another's speed and tone, betraying to the audience that they are only gabbling off a prearranged list of words, each knowing what the other will say next . . . The director must accordingly take care that every speech contrasts as strongly as possible with the one which provokes it, as if coming unexpected as a shock, surprise, stimulant, offence, amusement or what-not.*

Fingers

Artur Schnabel: *Music hates fingers.*

Beethoven (on piano virtuosi): *As a rule, in the case of these gentlemen, all reason and feeling are generally lost in the nimbleness of their fingers.*

Nadia Boulanger: *You have a number of people who work the instrument in a purely mechanical way and they may become what one is obliged to call virtuoso—they can play very accurately, very fast, but they mean nothing because in the origin is not a real contact with the work itself, with the meaning.*

Hans Keller: *Instead of encountering a quick leggiero passage in a masterpiece whose imagined phrasing would induce him to acquire the necessary spiccato technique for its realisation, he* [the contemporary youngster] *has spent meaningless hours, days, weeks on musicless spiccato exercises which, unphrasingly, he transfers, applies to that self-same masterpiece if and when, years too late, he at last encounters it.*

Bernard Shaw: *It is useless to try to become an actor from the outside,* technically. *If you get at the right point of view, you will immediately* need *the proper technique, and then you will find it . . . as a bird finds worms.*

Lewis Carroll: *Take care of the sense and the sounds will take care of themselves.*

Wagner: *As a proof of my assertion that the majority of performances of instrumental music with us are faulty it is sufficient to point out that* our conductors so frequently fail to find the true tempo because they are ignorant of singing. *I have not yet met with a German Capellmeister or Musikdirektor, who, be it with good or bad voice, can really sing a melody. These people look upon music as a singularly abstract sort of thing, an amalgam of grammar, arithmetic and digital gymnastics; to be an adept in which may fit a man for a mastership at a conservatoire or musical gymnasium; but it does*

not follow from this that he will be able to put life and soul into a musical performance.

Nadia Boulanger: *Nothing can replace the voice—the voice is the most important—a man must sing.*

Education

Artur Schnabel: *What can a teacher do? At the best open a door; but the student has to pass through it.*

Bernard Shaw: *If Miss Clara Butt has sufficient strength of mind to keep her eyes, ears and mind open in the artistic atmosphere of the Royal College, without for a moment allowing herself to be taught (a process which instantly stops the alternative process of learning), she may make a considerable career for herself.*

Bernard Shaw: *The truth is that the artist must be at once his own master and everybody's pupil. If he cannot learn from all that he sees and hears, and then teach himself the practical application of what he has learnt, art is not his affair.*

Oscar Wilde: *Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught.*

Hans Keller: *Music must cease to be a subject and, instead, become a reason for existence.*

(Peter Norris, both whose parents were students at the RAM, is Director of Music at the Yehudi Menuhin School, and this article first appeared in the 1983 Yehudi Menuhin School *Newsletter.*)

Profile No. 23 Vivian Joseph, FRAM, Hon FTCL

Guy Jonson

I well remember Vivian Joseph's arrival as a student at the RAM having won the Sterndale Bennett Scholarship. He was a debonair, strikingly handsome youth, possessed of an easy assurance springing from a natural facility for playing the cello, coupled with a spontaneous warmth of tone which won immediate admiration from all his fellow-students and incidentally inspiring me to write for him a *Ballade* for cello and piano which we played together at a Chamber Concert in the Duke's Hall.

He was born in Wales and began to play the cello at the age of seven after being taken to a concert and hearing Laurie Kennedy. After only eighteen months' tuition he was hailed as a child prodigy, taking many first prizes in the Open Classes of competitive festivals, twice winning the National Eisteddfod. He won a scholarship to the London Violoncello School before moving on to the Academy some years before the Second World War, studying with the renowned Herbert Walenn and winning several prizes during a distinguished studentship.

He gave three very successful recitals at the Wigmore Hall, and at the outbreak of war joined the Royal Ulster Rifles, rising from the ranks to gain a commission. He transferred to the London Irish Rifles and was one of the few musicians involved in hand-to-hand combat whilst serving in North Africa With General Alexander's First Army. In capturing a hill he was shot through the shoulder and machine-gunned in the thigh, where he still bears the grim reminder in the form of a German bullet. After eighteen months in hospital and while still on crutches he played at a National Gallery concert. Anatole Fistoulari, who was in the audience, immediately asked him to be the first cellist of his London International Orchestra. When Karl Haas escaped from

Oil painting by Roma Lauracella

Germany with microfilms of unknown and unplayed Baroque music, he formed the London Baroque Ensemble in which Vivian Joseph was cellist. Walenn arranged for him to go to Casals in Prades and when Casals came to receive his Hon RAM in 1964, Sir Thomas Armstrong asked Vivian to join the professorial staff. He was made an ARAM whilst still in the army and elected a Fellow in 1955. He was made an Honorary Fellow of Trinity College in 1965, where he taught cello and chamber music.

Early in his performing career he became first cellist of the London Mozart Players at its inception, remaining for eighteen years. Amongst the many chamber ensembles in which he participated was the London String Trio (giving the first performance in this country of Schönberg's string Trio), the London Piano Quartet, the Harry Isaacs Trio and the Dumka Trio; he was also a member of the Park Lane Ensemble and the Soloists of London. Together with Ivry Gitlis, Gervase de Peyer, Amy Shuard and Margaret Chamberlain he formed the *Music in Miniature* group of musicians for the Arts Council which performed with such success throughout the British Isles.

Apart from the wide experience of playing all manner of music, from concertos with the leading orchestras and solo performance of all kinds, ranging from the more formal occasions such as an appearance at St James's Palace in the presence of HM The Queen Mother, to a regular Sunday evening radio 'spot' for many years from Cardiff, Vivian has of course travelled extensively as an orchestral player and soloist; and interspersed with such an active life playing the cello, he has found time to adjudicate, to coach at summer schools and to give master-classes. He will tell you of his pride and privilege in playing on one of the finest examples of Francesco Ruggeri cellos dated 1692. I recently listened to him

practising on this superb instrument amongst the surroundings of his lovely music room in Hampstead, which abounds with memorabilia and many objects of beauty which he has collected over the years, not stemming from an acquisitive urge but as a result of a tasteful and discerning eye: a manifestation of a love and appreciation of the creative world of art as well as of nature itself, as a fine collection of mineral rocks testifies. Juxtaposed with this display is an impressive array of signed photographs of eminent musicians with whom he has been associated. The splendid oil painting by Roma Lauracella reproduced here was completed in 1980, adding a very personal note to all the fine things adorning his room.

Vivian has led a full, successful and varied life in the world of music and he will say that 'it has been enriched by the inestimable blessing of a lovely wife, a son and a daughter' of whom he is justly proud. When, as with all his colleagues, he finally bids adieu to the Academy he will take with him so many happy and vivid memories of the past and will have much to occupy his time in the future; and, who knows?, he may add to the many valuable and interesting articles he has written for *The RAM Magazine*.

York Bowen's music for the viola

John White

Edwin York Bowen was born in London on 22 February 1884 and won the Erard Scholarship to the RAM in 1898. He continued to study piano with Alfred Izard, who had previously taught him at the Blackheath Conservatoire, and later studied with Tobias Matthay. He was an accomplished horn and viola player and could also play most other instruments. Myers Foggin, who was a student of Bowen's, had the impression that playing the viola gave Bowen the greatest joy. He remembers Bowen playing the Franck violin Sonata on the viola from the original violin part and that it seemed to present no difficulties to him. Later Bowen played the horn part of Beethoven's horn Sonata on the viola with excellent control.

He completed his studies at the RAM in 1905, and in 1921 married Sylvia Dalton, a singer. He played regularly at the Promenade Concerts with Sir Henry Wood—his last appearance was in 1959, when he played his fourth piano Concerto. He had a successful two-piano partnership with Harry Isaacs from 1937 until his death, and taught at the RAM from 1909 to 1959, occasionally returning to teach here until his death in 1961.

He was fascinated by the viola, which he preferred to the violin, and played the piano for Lionel Tertis on many occasions. They went to Germany in 1907 and played in Berlin where they had a tremendous reception and excellent reviews. Their programme at the Mozart-Saal, on 18 November included the Brahms's Sonata in E flat, the Suite, Op 2 by B J Dale and a Sonata (probably No 1 in C minor, Op 18) by Bowen. This Sonata was written in 1905 and published by Schott. The first movement is well constructed; it opens in a reflective manner but gains in brilliance as it proceeds. The slow movement is graceful in character, and the finale begins with a powerful introduction, after which the music becomes delightfully happy and spirited. The first performance took place at the Aeolian Hall, London, in April 1905 as part of a recital given by Lionel Tertis and the composer. On the 26 February 1906, Tertis and Bowen gave first performances of Bowen's Sonata No 2 in F Op 22 and a duet for viola and organ, also at the Aeolian Hall. Cobbet (*Cyclopedic Survey of Chamber Music*, 1929) described Bowen's viola sonatas as being 'amongst the most striking works ever composed for the instrument' and found 'the slow movement of the second sonata very emotional in character and the finale consisting mainly of dance-like rhythms and generally written in a light-hearted vein'. Like the first sonata, the second was also published by Schott. The composer later changed the title of the duet for viola and organ to *Fantasia*, and this, as its title implies, is free in form. After a short organ introduction the viola enters with a dramatic eight-bar recitative-like section and then follows the main part of the work, which is very expressive and song-like in character with a contrasting *Andantino grazioso* which eventually leads back to a return of the opening material.

In November 1907 Bowen completed his *Fantasie* for four violas, Op 41/1 for Tertis to play with his advanced students. This work has received many performances including one in 1924 at the Academy, where the performers were Harry Berly (one of Tertis's best students who died tragically at an early age), Jean Pougnet (later a well-known violinist), Hugo Rignold (later a distinguished conductor) and Philip Burton (later violist of the Griller Quartet). Another performance of this fine work took place in the Wigmore Hall on the occasion of Tertis's ninety-sixth birthday, given by four members of the BBC Symphony Orchestra with Harry Danks, a former Tertis student, playing the first viola part.

Thomas Tatton, in an article entitled 'Chamber music for multiple violas' (*American String Teacher*, 1977), describes the *Fantasie* as follows: 'A one-movement work in three contrasting sections *Grave, Allegro con spirito* and *Più lento*. This work captures the ideal and varied qualities of the viola; set in a rich and colourful late-Romantic tonal framework. It uses melodic material and passage-work idiomatic to the instrument. Bowen scores the work well, giving all four violists important, interesting and challenging material. The violists must all be excellent performers, with the first violist able to lead and feel comfortable with singing melodies in the upper register'. Two other works featuring the viola were written in 1907: The *Phantasie* Trio, Op 24 was originally scored for violin, cello and piano, and supposed to have been published by Asherberg, Hopwood & Crewe. Unfortunately, I have not been able to locate a copy of this work. In 1914, the composer wrote an alternative viola part to the cello, which I have, and altered the title to Trio (in one movement). This new version was given its first performance at a Steinway Concert in aid of Queen Mary's Convalescent Auxiliary Hospitals in 1914 by D Melsa (violin), Tertis (viola) and the composer at the piano.

York Bowen's major contribution to the viola repertoire is the Concerto in C minor, Op 25 (1907), which was written for Tertis, who gave the first performance at a Philharmonic Society Concert on the 26 March 1908 in Queen's Hall. This performance should have been conducted by Hans Richter, but as he had left for Vienna, his place was taken by Landon Ronald. The work was enthusiastically received by both audience and press alike. Tertis gave several other performances, including one in the Wigmore Hall in July 1923 and the American première, in Chicago. *The Times* wrote after the first performance: 'The work is scored for large orchestra and laid out in three movements. Unlike some modern composers, Mr Bowen has not aimed merely at

orchestral colouring, but has packed all his movements with melodies, the second subject of the first movement and the theme of the *Andante* being very attractive and also lending themselves easily to development. In these development sections Mr Bowen has written with a great deal of fluency and the writing, as might have been expected from his previous works, has a decided character of its own. The orchestral colouring and the harmonic progressions are often reminiscent of Debussy, but it is a case of influence rather than imitation . . . Mr Lionel Tertis played the concerto with remarkable vigour and fine tone, and both he and the composer were several times recalled.' The Concerto was never published and no one other than Tertis seems to have played it.

There are a number of other important unpublished viola works by York Bowen. A *Rhapsody* in G for viola and piano was completed on 22 January 1955; it was written for Maurice Loban, who broadcast it that year with the composer. It is a substantial one-movement work, very strong and exciting in character, using the full range of the viola and quite virtuosic in places.

On 10 April 1912 Bowen completed a beautiful, expressive *Poem* for the unusual combination of viola, harp and organ (with an alternative piano part when no harp is available). He joined his wife in a recital at the Aeolian Hall on the 12 November 1913, when the programme included two songs with viola obbligato: 'No tears to weep' and 'At the mid-hour of night'. Unfortunately, both these songs seem to have been lost. In 1923 Swan & Co Ltd published two short pieces for viola and piano, both dedicated to Tertis: a *Melody* for the G string, Op 47 (with an alternative part for violin), and a *Melody* for the C string, Op 51/2. These works were probably written a few years earlier, because the composer's Op 54 is a fifteen-minute *Phantasy* for viola and piano in F, which was completed on 31 May 1918. This work begins with a calm section in 6/8 time which eventually leads to a slightly quicker section. These two moods alternate until the music reaches a mysterious *Poco adagio* in which the viola is muted; this then leads in to a very lively final section. On the 16 March 1954 Winifred Copperwheat played the *Phantasy* with the composer at a RAM Club Recital, and Maurice Loban gave two broadcasts of the same work, again with Bowen playing the piano, the first in 1956 and the second in 1958, together with one of the sonatas. Two short duos for two violas were completed in 1920. The first, in 2/4 time, is light in character, and the second is a very expressive 29-bar piece in G. In the late 1940s, Bowen wrote three duos for violin and viola, and there is also a fragment of an obbligato viola part to the first movement of Beethoven's 'Moonlight' Sonata, written many years before Shostakovich composed his Sonata for viola and piano which also makes reference to the same Beethoven movement. There exists also in manuscript a short piece for viola played by Bowen and to be accompanied by himself. This *Andante*, which the composer recorded on his tape-recorder and then accompanied on the piano is almost the same music as a piece for horn and piano, where Bowen tape-recorded the horn part and then accompanied himself on the piano.

The remaining works featuring a solo part for viola were all originally written for another solo instrument: a *Romance* (originally written for violin and piano in 1900); a *Concert Allegro* for cello and piano (1906); a *Romance* (originally entitled *Nocturne*) for cello and piano (finished on 29 June 1908); and an arrangement of the 'Londonderry Air' for cello (or violin or viola) and piano (March 1918).

I hope that the centenary of York Bowen's birth will induce viola players to play and reassess this large and interesting corpus of music for their instrument. I would like to thank John Lindsay, Chairman of the York Bowen Society, and Monica Watson, a former student of York Bowen and author of a book about the composer, for their help and assistance.

(This article was originally written for the 1984 *International Viola Year Book* and is reprinted by kind permission of the Editor.)

Authenticity with a difference

Paul Steinitz

The Academy's new Chamber Orchestra, under Trevor Pinnock and Simon Standage, is being taught the fundamentals of interpretation of Baroque music on modern instruments. Anyone who has sat in on any of the Wednesday evening rehearsals must have been refreshed to hear the explanations given of such basic matters as the difference between the written and performing lengths of the notes, that every phrase has a direction and a shape which requires an awareness of and a constant care about the strength and length of notes in a bar which normally do not receive such care. At this point someone will exclaim 'but all notes and all phrases have shape'. Of course, but how often do they have them in performances that we hear? How often does one hear, for example, Bach's or Handel's long passages of *continuo* quavers, perhaps sixteen or more in a row, given a real sense of direction? Or when does one hear an early (or late) eighteenth-century one un-chugged and having delicacy and gracefulness? Only this last Christmas I heard a famous London symphony orchestra under a talented young conductor play a middle-period Haydn symphony in which bars of eight quavers (and similarly crotchets) of a quick movement and the three crotchets in a bar of the Minuet all had exactly equal length and stress. I suspect that the conductor was trying for something better, but could do nothing against ingrained bad habits.

Returning to the RAM Chamber Orchestra, only slightly less important has been the help given about such matters as ornamentation and the interpretation of some printed rhythms. All this, of course, is quite well known to many people, and my only object in writing about it is to make the point that achieving the essential dance-lilt phrasing and clear textures in Baroque music, although much easier with 'authentic' Baroque instruments (think of some of the thrilling discs made by the English Concert), is still perfectly possible with modern ones; but it is much harder. Moreover, the continual playing of much later music on modern instruments naturally tends to make the player forget that there *is* a different way of handling them. Hence the need to learn the early instruments, and this is happily beginning to take place in the RAM.

Opposition to playing early music on modern instruments is widespread. One constantly reads inconsistent reviews by critics who seem to be 'sold' on 'authenticity' to the exclusion of all else for most music written before 1800. For instance, one reads such remarks as 'while the oboes were, as usual, accident-prone, and the horn player lost his way in the *Quoniam* of the Mass in B

minor, the performance was exciting and inspired'. This blinkered attitude on both sides of the authentic fence is found, it seems, in many walks of life: what political party says one good word for the views of another? How many first-rate orthodox medical doctors accept the value of acupuncture, homeopathy, or nature-cure? This leads me to suggest that if we all could only manage to see sense, even wisdom, in points of view other than our own treasured ones life would be much better (and safer) for everyone.

'Familiarity' and the decline of modern music

Nigel Clarke

It worries me very much, as a student studying composition in a leading musical institution, to see how performing music students judge and in general condemn modern music, usually avoiding it at all costs and saying that they do not understand it. This seems to me, to say the least, very puzzling, knowing that a large majority of performers want to make a career in a leading orchestra where about a quarter of the repertory will be twentieth-century music. So what chance does the voice of say Ives, Penderecki or Elliot Carter have in performance or in interpretation compared with that of the much-performed old school of reliables? The whole problem (so far as I can see) revolves fundamentally around the word 'familiarity', and, rightly or wrongly, from the start the potential musician, guided by his teacher's prejudice, avoids any confrontation with contemporary music.

To date, the young musician's syllabus and study training is set out within the step-ladder approach of the Associated Board grade system: here, at the most influential point, the teacher and pupil can happily avoid the twentieth-century option. I believe that, on reaching an advanced level, the musician, having lost his chance of early familiarity, looses the instinctive feeling necessary to play a work without a measured time-pulse, or a piece involving improvisatory techniques and, worse, the ability to interpret sensibly. The most ironic fact of all is that after his or her training the newly born professional musician becomes a teacher and in turn avoids his generation's (or more likely his century's music), starting the whole cycle off again.

With all this I have noticed that the very best student musicians are those who have made, and are making, every effort to become 'familiar', and experimental, and who want to listen and to develop their own art. Sadly, the satisfied majority still sit back, happily watching their art-form grinding to its inevitable halt through lack of their own effort, interest and pioneering enthusiasm. If the opposite were true, then surely they could help make a truer judgement and performance, putting the *avant-garde* in its correct place, allowing it to be judged by the true perspective of time.

Obituary Patrick Cory 1910–84

Graeme Humphrey

It was my great good fortune to know Patrick Cory for eighteen years, during which time he was responsible for awarding me the Associated Board Scholarship which brought me to the RAM from my native New Zealand, teaching me with a thoroughness and passion for detail which has influenced me to this present day, and throughout all this being a friend to whom one could always turn for the most valued advice.

Pat was an intensely private man, which makes it only the more significant that he was known and loved by so many of his colleagues for his deep and sincere companionability. At an early age he yearned for the stage—indeed his encyclopaedic knowledge of the finest literature was essentially a *performer's* love of words. There were countless times over the years when I listened to him reciting some of the greatest Shakespearean verses, some delightful Chesterton or Wodehouse scenes which tickled his present fancy, or listened to him simply reading from the Bible, a book which was, to Pat, quite simply *the* greatest work of art. This enormous pool of wisdom was the background, and often the foreground, to his deep devotion to teaching; a responsibility he took with rare devotion. It is worth recalling that before teaching at the RAM (1948–75) he was Director of Music at Bromsgrove School (1932–46). The notes he made for individual lessons and courses of study at Bromsgrove are a model of seriousness and dedication, and it was so typical of Pat that he should treat every moment of teaching as a rare opportunity to inform and discipline. Not for him the 'blind' lesson—*every* hour was a study in concentration, part of a greater movement towards a higher ideal.

Despite his fondness for the RAM, Pat loathed London. For the past fifty-one years he lived in Droitwich, near Worcester and, for him, Worcestershire was (as he was) quintessentially English. Wild horses would not have made him move. On my very regular three- or four-monthly visits to stay with him he was always eager for the news of the Academy and his many colleagues; I wish I could have enticed him to London on more occasions, although he was always thrilled to come to the RAM to adjudicate prizes, and did this with typical devotion and wisdom on many occasions.

Pat performed many kind turns for young artists and colleagues. He had a 'nose' for doing or saying the most helpful thing when it was most needed. Indeed his wit enlivened many a luncheon, LRAM board or chance encounter. I am uncertain to this day whether many of his highly cultivated *bon mots* were original Cory or culled from his extraordinarly wide literary knowledge. As with all great wit you could never see the join between his own and other people's ideas. When you were with Pat you never merely 'heard': you really *listened* to him. One of his last requests was so typical—that there was to be no mourning dress at his funeral. The service was enriched by the knowledge that Pat had prepared himself for his final journey as thoroughly as ever he had prepared us, his every grateful and privileged pupils and friends.

Reviews of New Books and Music

Manoug Parikian

Harvey Sachs: *Virtuoso: the life and art of Paganini, Liszt, Anton Rubinstein, Paderewski, Kreisler, Casals, Landowska, Horowitz, Glenn Gould.* (Thames & Hudson, £8.95)

This book contains concise biographies of six keyboard and three string players, from Paganini to the late Glenn Gould. Mr Sachs is obviously in awe of the virtuoso and writes warmly appreciative, at times eulogistic, outlines of the lives of these nine virtuosi. I was at first put off by phrases like '. . .Paganini accomplished all this and much, much more' and 'The Dionysian, audience-stupefying. . .' (p 17) (in a sense I suppose this kind of hyperbole suits the subject of this book); and his ignorance of the violin is inexcusable. Paganini must have had enormous facility but it's

more likely that he achieved a three-octave range on the G string by artificial harmonics and not by 'shifting all the way to the bridge' (p 33). If it is true that Paganini played his *Moto Perpetuo* at crotchet = 184 that is normal for today's virtuoso too and not worthy of the astonished wonder that the author implies. 'His fingerings too were most unorthodox and he even crossed one finger over the other' (p 34) leaves one none the wiser. The caption for Ingres's drawing of Paganini is misleading (pl 2). 'The mysterious detail . . . of a broken fifth string' is more likely an illustration of the nineteenth-century habit of winding what is left of a three-length gut string around the scroll: I used to do this myself as a poor student in 1936. But these howlers do not entirely detract from the readability of this book. It is full of quotations, of course, and I particularly enjoyed the anecdotes—for instance, Schnabel being interviewed about Paderewski: Voice: 'Did you ever hear Paderewski play professionally?' Schnabel: 'He played *only* professionally'. And, on p 108, Freud's letter (1885) about Kreisler's mother having to take the ten-year-old Fritz to the Paris Conservatoire: '. . .instead of secretly throttling the prodigy, the wretched father, who is over-worked and has a house full of children, has sent the boy with his mother to Paris to study at the Conservatoire and try for another prize. Just imagine the expense, the separation, the dispersal of the household! Needless to say, the poor woman, who is giving up everything for the boy, is bored to tears. Little wonder that parents grow vain about their children, and even less that such children grow vain themselves. . . . The prodigy is pale, plain, but looks pretty intelligent.' Also the fact that (if Mr Sachs's dates are correct) Arnold Rosé led the Vienna Philharmonic Orchestra for fifty-seven years, from 1881 to 1938.

Even if this is perhaps not a book of brilliant scholarship, it will please the general reader who is interested in the eccentricities and foibles of virtuosi. The choice, though weighted in favour of the keyboard, seems fair, except for the glaring omission of Heifetz, arguably the greatest virtuoso of the twentieth century. The author does mention him twice, once for being '. . .a difficult man. . .'; I take that as one of the reasons for 'including him out' unfairly. Personally I would have liked glimpses into the lives of lesser-known giants: among pianists the two Josefs, Hofmann and Lhévinne—is it true that the former invented the windscreen wiper in his backyard?

Two mistakes; one minor: the sketch of Paganini (pl 1) is by Sir Edwin Landseer, not Edward; and one major—on p 126 read Leo Blech for Harry Blech. Poor Harry! There are forty-five illustrations, and a list of them would have been helpful.

Letters to the Editor

Dear Sir,

It would seem that the future of *The RAM Magazine* is in some doubt because of the recent and unexpected withdrawal of financial support by the students. This is much to be regretted. Under its present editorship the *Magazine* has become much more than a 'house' journal, dutifully publishing Principals' addresses and information concerning the Births, Marriages and Deaths of RAM Club members: it has lately taken on the character of a music review of considerable consequence. In the last issue, for example, the contributions by Sir Thomas Armstrong, Mr Lewis Foreman, Mr George Biddlecombe and the Editor himself

were not only weighty and authoritative but highly readable as well.

The Academy has always had a distinctive 'voice' in the musical life of this country and a distinctive place in musical affairs. For many years it was traditionally close to the mainstream of European musical tradition, and it has never been much involved with the more recent 'English' traditions of organ loft and church choir, traditions that nowadays seem rather narrow, even limiting.

It is much to be hoped that the *Magazine* will continue to be a means of making the Academy's work known not only to professors and former students but to the musical world at large. May I suggest that a list of subscribers be drawn up, and that the subscribers should be prepared to guarantee their support for the *Magazine* for a minimum of five years.

32 Gerard Road,
London SW13 9RG

Yours faithfully,
Alexander Kelly

Dear Sir,

Recently there has been speculation about the future of *The RAM Magazine*. May I briefly add my voice to those raised in its support?

There are various reasons why one hopes the *Magazine* will continue. I would like to emphasise its role as a historical record. True, the future researcher into some aspect of the Academy's work will doubtless turn to other sources for information—minutes of meetings, collections of concert programmes, and so on—though significant events could be traced far more swiftly, and related to each other far more efficiently, from references in the *Magazine*. But much would be irretrievable without it. The photographs of opera productions, for instance, will be invaluable as a visual record of methods of training singers and the position of opera in the Academy's life; the interviews with members of staff will indicate professional backgrounds and concerns in teaching. Equally, should the *Magazine* cease, there will be no forum for contributions by staff on professional interests, nor for vignettes of present and past Academy life and students. Sir Thomas Armstrong's reflections on Bax are a recent example. These, too, add to the historical record. Indeed, they can reveal the atmosphere and character of the institution more eloquently than comparatively impersonal minutes.

Flat 6,
29 Broadhurst Gardens,
London NW6

Yours faithfully,
George Biddlecombe

Notes about Members and others

Alan Bush is the subject of *Alan Bush: A Life*, an Arts Council documentary film written and directed by Anna Ambrose and with music performed by the Vesuvius Ensemble, which was shown for the first time at the British Academy of Film and Television Arts on 12 October.

Michael Bush is the conductor in a recording by Sutton Sound of *The Valley and the Hill*, the musical pageant composed by Malcolm Williamson for the Queen's Silver Jubilee visit to Liverpool. The orchestra is the RLPO, the narrator is Richard Baker, and the singers are two thousand children from fifty Liverpool schools.

Jean Rigby was Lucretia and Kathryn Harries the Female Chorus in Britten's *The Rape of Lucretia*, which opened its run at the Coliseum on 16 November; Steuart Bedford conducted and Rolf Wilson led the orchestra.

Derek Collier has written *Scales and Arpeggios*, a fully comprehensive scale-manual which will be helpful in preparing for Annual Examination requirements. It also includes unisons, double harmonics and left-hand pizzicato. It is to be published by Faber Music in June, price £9.50.

Roger Steptoe's Sonata No 3 for brass quintet, commissioned and premièred last December by the Albany Brass Ensemble in St John's Smith Square, has received a large number of performances throughout this country including Sutton Place, Nottingham and Dartington Summer School. It has been recently released on record with the Peter Maxwell Davies Quintet. Roger Steptoe's work was broadcast live from the BBC Concert Hall series in November and will go on tour by the Albany Brass to Israel, Spain, France and Australia next year.

Alan Etherden performs a collection of favourite Victorian piano pieces on a record issued by Hunter's Moon Productions (HMP 0183) and entitled *The Robin's Return*.

Martindale Sidwell conducted the first concert to be given by the Martindale Sidwell Sinfonia, on 31 October in the Queen Elizabeth Hall. The soloists included Diana Cummings (violin) and Barbara Hill (harpsichord).

Penelope Cave was a prizewinner at the Bruges International Harpsichord Competition in August.

Sioned Williams has recently appeared on ITV's *Highway* with Harry Secombe, and has been invited to give the opening recital at next year's Mananan Festival on the Isle of Man.

Winnie Wu won First Prize in the new Hong Kong Pianist of the Year Competition.

On 24 November twelve members of the Chamber Orchestra under the direction of Paul Steinitz played at the University of London's Foundation Day. On this occasion Honorary Degrees were given to the Amadeus String Quartet (one each!) and seven other distinguished people. The programme consisted of music by Bach, Handel, Gluck and Mozart. At the reception afterwards the Vice-Chancellor and the Chancellor (HRH Princess Anne) invited the group to appear at next year's Foundation Day in November; two days later a letter of appreciation of the music came from Buckingham Palace, together with an invitation from the University for the group to appear again on 15 February at a Presentation Ceremony.

Chikako Shibata won the First Prize in the Dudley Piano Competition; the prize for the best recital in the semi-final; the prize for the best performance of twentieth-century music; and a £500 scholarship prize for a course in France.

Dennis Simons and Keith Swallow recorded all three of Bax's sonatas for violin and piano, as part of the Bax Centenary Celebrations last year. They played the third Sonata at Canada House on 12 December.

Haroutune Bedelian, accompanied by Gerald Robbins, gave a violin recital (Beethoven, Bach, Debussy, Strauss) in the Queen Elizabeth Hall on 6 November.

Dimitri Sgouros gave his first London Recital (at the age of fourteen) in the Royal Festival Hall on 29 November (Scarlatti, Chopin, Liszt, Brahms, Balakirev).

Priscilla Naish and Philip Cranmer gave three recitals of four-hand piano music by Schubert in the Wigmore Hall on three Sunday afternoons in November (13, 20, 27).

A Memorial Concert for Renata Scheffel-Stein (1914–83) was given in Henry Wood Hall, Trinity Church Square, Southwark on 24 October, by the United Kingdom Harpists Association. Among those taking part were many of her pupils, including Peris Wyn Alban, Imogen Barford, Elinor Bennett, Sarah Deere-Jones, Michael Neill, Susan Rothstein; and Nicholas Daniel.

A Memorial Service for Sir Anthony Lewis (1915–83) was held in St Marylebone Parish Church on 27 October. The service was conducted by the Reverend Christopher Hamel-Cooke, a reading was given by the Reverend Geoffrey Curtis, and an address was given by Professor Brian Trowell. The music was performed by Dr David Lumsden, the Bochmann Quartet, and the Academy Singers conducted by Peter Lea-Cox. The Service was followed by a Thanksgiving and Celebration concert in the Duke's Hall, devoted to music edited and/or recorded by Sir Anthony: Handel's Overture *Semele*, Blow's Coronation Anthem *God spake sometime in visions*, and Mozart's *Litaniae Lauretanae*, K 195 (soloists Felicity Lott, Linda Hibberd, Bonaventura Bottone and Lawrence Wallington); the RAM Cantata Choir director Peter Lea-Cox), the RAM Choir (director Peter James) and the RAM Sinfonia (leader Justine Watts) were conducted by David Lumsden.

Distinctions

CBE
Robert Tear, MA (Cantab), FRSA, Hon RAM, FRCM

OBE
Peter Hurford, MA, Mus B (Cantab), Hon D Mus (Ohio), Hon RAM, FRCO, FRSCM

MBE
Rosemary Rapaport, FRAM

Hon D Mus (Lond)
Norbert Brainin, OBE, Hon RAM; Martin Lovett, OBE, Hon RAM; Siegmund Nissel, OBE, Hon RAM; Peter Schidlof, OBE, Hon RAM

Hon D Mus (City University)
Sir Lennox Berkeley, CBE, BA, Hon D Mus (Oxon), Ordre de Mérite Culturel de Monaco, Hon RAM

MA (Lond)
Roger Crocker

FRCM
Malcolm Arnold, CBE, Hon D Mus (Exeter), Hon RAM; Lady Barbirolli, MA (Leeds), Hon RAM, FRNCM, Hon FTCL; Louis Carus, Hon RAM, FRSAMD; Ruth Dowager Lady Fermoy, DCVO, OBE, JP, Hon Mus D (East Anglia), Hon RAM

Births

Heyes: to Richard and Noriko Heyes (*née* Koyata), a son, Tarro Sebastian Francis, 31 October 1983
Jennings: to Matthew and Anita Jennings (*née* Russell), a son, Robin Stuart, 28 May 1983

Patterson: to Paul and Hazel Patterson (*née* Wilson), a daughter, Philippa, 17 November 1983

Marriage

Heyes-Koyata: Richard Heyes to Noriko Koyata, 8 August 1982

Deaths

Joan Bailey
Rose Bruford, Hon RAM, 21 December 1983
Patrick Cory, FRAM, 12 January 1984
Tito Gobbi, Commendatore al Merito della Repubblica Italiana, Officer of San Jago (Portugal), Hon RAM, 5 March 1984
Imogen Holst, CBE, Hon Dr (Essex), Hon D Litt (Exeter), Hon RAM, FRCM, 9 March 1984
Mrs Robert Idris Jones
Benjamin Morgan, 12 December 1983

RAM Awards

LRAM Diploma, January 1984
Piano (Teacher's) Beverley Calland, Rowan Cozens, Janet Emptage, Nigel Foster, Nicola Pockett
Singing (Teacher's) Fiona Clarke, Sandra Hall, Deborah Perry
Violin (Performer's) Nicholas Miller
Violin (Teacher's) Fiona Duncan, Christine Jones, Clare Watson
Cello (Teacher's) Miranda Bingley, Susannah Fisher
Flute (Performer's) Jessica Hillman
Flute (Teacher's) Juliette Brown, Catherine Newby
Oboe (Teacher's) Sue Böhling, Juliet Haynes, Nicola Holland, Nicola Woods
Horn (Teacher's) David Atcheler, Christopher Davies, Elizabeth Harré, Alan Jones
Trombone (Teacher's) Stephen Aitken, Mark Weinel

RAM Club News

Jeffery Harris

The Annual General Meeting was held on 8 November, when the President, Gareth Morris, took the Chair for the last time of his Presidency. The question of the Annual Dinner was once more raised, but it was decided that, for the present, it should remain as before. Other venues have been explored, but few places turn out to be any cheaper than the Royal Lancaster Hotel. So it is to be hoped that members will decide to support the Dinner again this year. Every effort is made to keep costs to a minimum. and although each person's bill is quite heavy for the evening, it was felt at the AGM that, as the evening is only once a year, members would like to retain the Dinner in its present form. I hope there will be good support on 5 June, especially as it is the birthday of our new President, Marjorie Thomas.

The Officers of the Club were elected as follows:
President Marjorie Thomas
Vice-President Gareth Morris
Honorary Secretary Jeffery Harris
Honorary Assistant Secretary Bridget Campbell
Honorary Treasurer Wilfred Smith
Auditors Gane, Jackson & Walton

The music after the AGM was given by Manoug Parikian and Bernard Roberts, who gave beautiful performances of the Beethoven Sonata in G, Op 96, and the Debussy Sonata. There was a large and most appreciative audience in the Duke's Hall, and many thanks are due to Manoug Parikian and Bernard Roberts for giving up an evening to come and play for the Club.

May I please make a plea here that subscriptions be payed promptly on 1 October each year. Failure to do so involves Miss

Chrystowska of the Accounts Department in a great deal of extra work in making out and sending reminders—about 500 in December and 200 at Easter. I regret that Banker's Orders seem to be impractical, as most of them are not up-dated as the subscriptions are increased, which necessitates more reminders! May I also say that, should any members be so inclined, the Vivian Langrish Fund is still open for donations. The income from the fund will go towards a debut recital for winners of the award.

Alterations and additions to List of Members

Town Members
Aggett, Jacalyn, *146 Winifred Road, Coulsdon, Surrey, CR3 3JF*
Bullock, Susan, *59 Fernlea Road, SW12 9RT*
Cawthorne, Helen, *56 Coolhurst Road, N8 8EU*
Lester, Geoffrey, *6 Kintyre Close, SW16 4SF*
Leventon, Mrs Avril, *11 Belsize Park Gardens, NW3*
McNamara, Elisabeth, *42 Shalimar Gardens, W3*
Pells, Timothy, *65 Oakhill Road, SW15*
Smith, Andrew, *1 Moore House, Globe Road, Hornchurch, Essex, RM11 1BW*
Smith, Mrs Moya (*née* Roberts) c/o *Associated Board of the Royal Schools of Music, 14 Bedford Square, WC1B 3JG*
Smith, Ronald, c/o *Associated Board of the Royal Schools of Music, 14 Bedford Square, WC1B 3JG*
Wallington, Lawrence, *59 Fernlea Road, SW12 9RT*
White, Philip, *8 Winton Avenue, N11 2AT*

Country Members
Barnett, Fiona, *23 Wansdyke Drive, Calne, Wiltshire*
Brown, Stella, *15 Burnhope Close, Crook, County Durham*
Burley, Mrs Joanna (*née* Lee) *13 St John Street, Beverley, North Humberside, HU17 8HT*
Dale, Mrs B J, *14 Kingsway Court, First Avenue, Queen's Gardens, Hove, Sussex, BN3 2LP*
Green, Malcolm, *5 Jellicoe Place, Eaton Socon, Cambridgeshire*
Lewis, Lady, *High Rising, Holdfast Lane, Haslemere, Surrey*
Lott, Felicity, *33 St Anne's Crescent, Lewes, East Sussex*
Rees, Diana, *Fountains, Kingston St Mary, Taunton, Somerset*
Wallace, W Graham, c/o *M C Wallace, 21 Downs View Road, Swindon, Wiltshire SN3 1NS*
Wills, Alison, *18 Leylands Road, Burgess Hill, West Sussex, RH15 0QG*

Overseas Member
Parrott, L Gurney, *19 Forest Court, The Gardens, St Julians, Malta*

Student Member (Town)
Smith, Martin *152 Stapleton Hall Road, N4*

RAM Concerts

Autumn Term

Symphony Orchestra
9 December
Brahms Academic Festival Overture, Op 80
Beethoven Piano Concerto No 5 in E flat, Op 73 ('Emperor')
Dvořák Symphony No 7 in D minor, Op 70
Conductor Maurice Handford
Soloist Nigel Hill (piano)
Leader Catherine Thompson

Sinfonia
17 November (Eightieth Birthday Concert for Sir Lennox Berkeley)
Mozart Overture 'Così fan tutte', K 588
Berkeley Sinfonia Concertante for oboe and orchestra, Op 84
Berkeley Windsor Variations, Op 75
Ravel 'Ma mère l'Oye'—Suite
Berkeley Partita, Op 66
Conductor Lawrence Leonard
Soloist Kieron Moore (oboe)
Leader Justine Watts

Choral Concert (Sinfonia)
24 November
Haydn 'Die Jahreszeiten'
Conductor Peter James
Soloists Lynne Davies (soprano), Philip Ball (tenor), Graeme Danby (bass)
Leader Justine Watts

Choral Concert (Chamber Orchestra; in St Marylebone Parish Church)
8 December
Bach Christmas Oratorio (Parts I, II and III)
Conductor David Lumsden
Soloists John Nicholson (Evangelist); Caroline Lenton-Ward, Fiona Clark (sopranos), Gay Colbeck, Judith Horsnell (contraltos), Huw Evans (tenor), Rhodri Britton, Charles Pott (basses)
Leader Simon Standage

Repertory Orchestra
15 November
Schubert Overture 'Rosamunde', D 797
Wagner 'Die Meistersinger von Nürnberg'—Suite
Sibelius Symphony No 2 in D, Op 43
Conductor Colin Metters
Leader Katie Smith

Repertory Orchestra
8 December
Rossini Overture 'La gazza ladra'
Debussy Prélude à l'après-midi d'un faune
Mendelssohn Music for 'A Midsummer Night's Dream', Op 61
Holst A Somerset Rhapsody, Op 21
Tippett Suite in D (A Birthday Suite for Prince Charles)
Director Colin Metters
Conductors John Landor, Mark Shanahan, Rodolfo Saglimbeni, Martin Smith, David White
Leader Katie Smith

In addition to regular lunchtime concerts, an evening recital was given by José Feghali (piano) on 22 November.

Opera

Tchaikovsky 'Eugene Onegin'
1, 2, 5 and 6 December
Madame Larina Fiona Canfield/Anne-Marie Hetherington
Tatyana Deryn Edwards/Carol Green
Olga Annemarie Sand/Sally Temperton
Filipyevna Mary Rose Langfield/Christine Dix

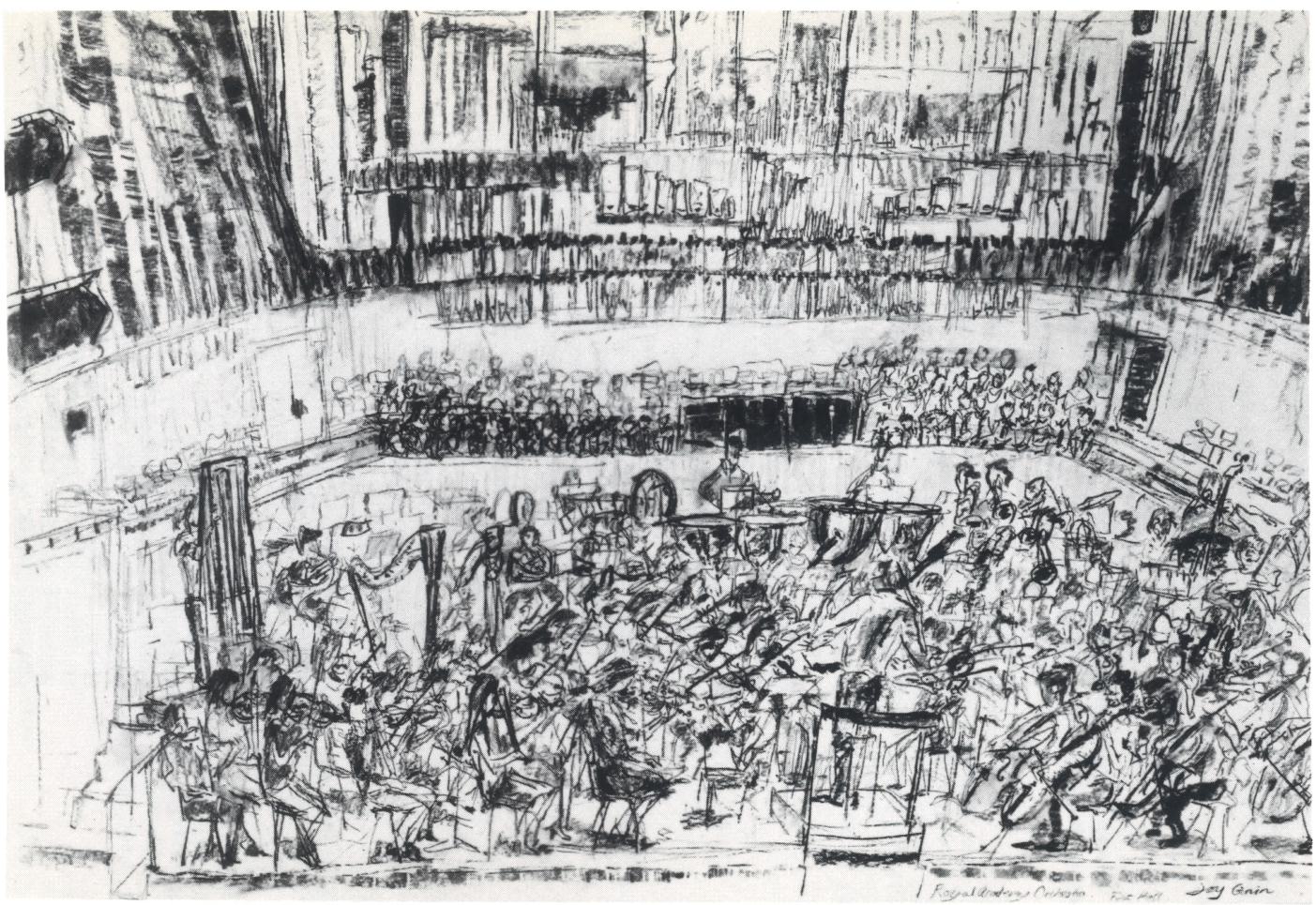
Lensky Peter Bronder/Antony Rich
Onegin David Barrell/Philip Lloyd-Evans
Prince Gremin Brindley Sherratt/Graeme Danby
Monsieur Triquet Philip Ball/John Nicolson
Zaretski Graeme Danby/Ian Stockley
A Captain Nigel Cliffe/Philip Jones
Guillot Rhodri Britton
Chorus Jane Betsworth, Emma Clark, Deborah Doyle, Judith Ellis, Jane Ford, Sandra Hall, Anne-Marie Hetherington, Fiona Lamont, Sarah Pudduck, Helen Roberts, Judith Russell, Rachel Sherry, Rosamund Sykes, Caroline Lenton-Ward, Tracy Webb, Jane Webster, Christina Cook, Gay Colbeck, Christine Dix, Ann Griffiths, Natanya Hadda, Emma Lovell, Alison Mitchell, Julie Stancer, Caroline Stormer, Sally Temperton, Janet Ward, Philip Ball, Stephen Medland, John Nicolson, Christopher Ventris, Rhodri Britton, Nigel Cliffe, Graeme Danby, Philip Jones, Nicolas Lefebvre, Ian Stockley
Director of Opera John Streets
Conductors Nicholas Cleobury, Philip Ellis (6 December)
Producer Nicholas Hytner
Designer Isabella Bywater
Choreographer Anna Sweeny
Lighting Paul Pyant
Assistant to the Director Mary Nash
Assistant Producer Michael Hunt
Répétiteur Class Norman Feasey, David Syrus
Répétiteurs Geoffrey Alvarez, David Dunnett
Stage Management Sarah Parnell, Simon Lupini, Andrew Barden, Ted Ling
Wardrobe Margaret Adams
Board Operator Bill Dalwood
Sets Albert Cristofoli, Eddie McGuinness
Champagne Moët & Chandon
Leader of Orchestra Jacqueline Shave

Opera Workshop

An 'Opera Workshop' was staged in the Sir Jack Lyons Theatre on 27 October; Director of Opera John Streets, Conductors Philip Ellis and Geoffrey Alvarez, Producer Lesley Lee, Lighting Graham Walne, Assistant to the Director Mary Nash, German Coaching Fred Wagner and Peter Bronder, Italian Coaching Lella Alberg, Movement Anna Sweeny, Pianists Geoffrey Alvarez and Andrew Wilkinson. Items included:

Mozart 'Die Zauberflöte'
Lynne Davies, Judith Russell, Christine Dix, Christopher Ventris, Nigel Cliffe; Jane Webster, Fiona Lamont, Rachel Sherry, Sally Temperton
Mozart 'Così fan tutte'
Sandra Hall, Anne-Marie Hetherington, Helen Roberts, John Nicolson, Philip Jones, Graeme Danby

Kurt Weill's 'Street Scene', staged at the RAM on 6, 8 and 9 June 1983, was broadcast by Radio London on 6 November, as part of their Autumn Concert Season.



An impression, by Joy Girvin, a student at Newcastle Polytechnic, of the RAM Symphony Orchestra and Choir under Maurice Handford rehearsing Mahler's third Symphony in the Royal Festival Hall on 13 July 1983.